

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

1. Name of Property

historic name Stonebrook

other names/site number N/A

2. Location

street & number 3511 Stonebrook Forest [n/a] not for publication

city or town Antonia [X] vicinity

state Missouri code MO county Jefferson code 099 zip code 63052

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [x] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property [x] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide [x] locally. (See continuation sheet for additional comments [].)

Mark A. Miles November 23, 2010
Signature of certifying official/Title Mark A. Miles / Deputy SHPO Date

Missouri Department of Natural Resources

State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria.
(See continuation sheet for additional comments [].)

Signature of certifying official/Title

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

[] entered in the National Register

See continuation sheet [].

[] determined eligible for the National Register

See continuation sheet [].

[] determined not eligible for the National Register.

[] removed from the National Register

[] other, explain see continuation sheet [].

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	1	1 building
<input type="checkbox"/> public-local	<input type="checkbox"/> district		
<input type="checkbox"/> public-state	<input type="checkbox"/> site		sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		structures
	<input type="checkbox"/> object		objects
		1	1 total

Name of related multiple property listing.
N/A

Number of contributing resources
previously listed in the National Register.
0

6. Function or Use

Historic Function

DOMESTIC/single dwelling

Current Functions

DOMESTIC/single dwelling

7. Description

Architectural Classification

MODERN MOVEMENT

Materials

foundation Concrete
Stone
walls Wood

roof Wood
other _____

see continuation sheet [].

see continuation sheet [].

NARRATIVE DESCRIPTION

See continuation sheet [x]

8. Statement of Significance

Applicable National Register Criteria

☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

Property is:

☐ **A** owned by a religious institution or used for religious purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

☐ **E** a reconstructed building, object, or structure.

☐ **F** a commemorative property.

☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

ARCHITECTURE

Periods of Significance

1958-9

Significant Dates

1959

Significant Person(s)

N/A

Cultural Affiliation

N/A

Architect/Builder

Armstrong, Harris, arch.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

☐ designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey

☐ recorded by Historic American Engineering Record

Primary location of additional data:

☐ State Historic Preservation Office

☐ Other State Agency

☐ Federal Agency

☐ Local Government

☐ University

☒ Other:

Name of repository: Collection of Eva C. Kirkpatrick

USDI/NPS NRHP Registration Form

Stonebrook

Jefferson County, Missouri

10. Geographical Data

Acreage of Property 15.86 acres

UTM References

A. Zone 15 Easting 721 620 Northing 4248 730

B. Zone 15 Easting 721 880 Northing 4248 580

C. Zone 15 Easting 722 120 Northing 4248 650

D. Zone 15 Easting 722 150 Northing 4248 810

[] See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Michael R. Allen/Director and Andrew Raimist

organization Preservation Research Office date August 27, 2010

street & number 3517 Connecticut Avenue telephone 314-920-5680

city or town St. Louis state MO zip code 63118

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Eva C. Kirkpatrick

street & number 453 Melanie Meadows Lane Telephone 636-230-6343

city or town Ballwin state MO zip code 63021-6337

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 1

Stonebrook
Jefferson County, Missouri

Summary

Located near the village of Antonia in unincorporated Jefferson County, Missouri, Stonebrook is a 42' by 42' split-level frame house completed in 1959 in the Modern Movement style. The house encloses over 3,400 square feet. Stonebrook has two sections with a steep-pitched northern roof and a lower-pitched southern roof. The roofs are clad in wooden shingles but were originally clad in gravel and flat stones. The house faces north with a cantilevered trellis providing visual emphasis on that elevation. The house has a concrete foundation and a full lower level partially finished as living space; some of the foundation is faced with Tennessee stone. The northern section is clad in vertical wooden siding with battens, and the southern side is faced with horizontal weatherboard. Arrangements of single-pane windows provide ample natural light, and some windows form a south-facing clerestory between the roof levels. There is a large projecting gabled porch over the entrance on the western elevation. The interior has a large central living space on the north and a hallway and bedrooms on the south. Near the house is a one-story frame "tree house" building dating to 1982 that consists of an upper deck and garage space below. This building is non-contributing. With only minor alterations since construction, Stonebrook thoroughly retains architectural integrity. Stonebrook sits on a 15.86 acre tract of Stonebrook Forest which is a documented pre-glacial Missouri wildflower preserve.

Setting

Stonebrook is located on a nearly 16-acre parcel in the foothills of the Ozarks approximately thirty miles southeast of St. Louis. Entrance to the property is on a gravel road that extends south from Old Highway M, just east of the village of Antonia. The Stonebrook parcel was divided from the larger 100-acre Stonebrook Forest, named for a nearby brook fed by a natural spring and known as a wildflower and wildlife preserve. The house sits on a hill, with the house making full use of the slope in its two-level arrangement of living space and the views afforded to the house by its height. Immediately to the south is Highway M, which bends around the Stonebrook Forest.

Owner Eva Kirkpatrick has documented over 200 species of wildflower and medicinal plants at Stonebrook Forest. These include almost every known wildflower species that grow in Missouri. Additionally, the woods include dogwood, red bud, sassafras, oak, shagbark hickory, sugar maple, blue spruce and cedar trees. Downhill and south of Stonebrook, there is a box canyon with walls of limestone. The "stone brook" runs in this area. The character of much of this site is hilly and wooded, with wildflowers found all over the site. There are several footpaths through Stonebrook Forest, which is otherwise undisturbed and natural outside of the area around the Stonebrook house. The significance of the natural features has not been documented thoroughly enough to contribute to this National Register nomination. However, the features of Stonebrook

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Stonebrook
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Forest are an essential part of the Stonebrook site and are included within the nomination boundary.

Exterior

The northern section of the building has a roof that slopes toward the north with a stone-clad chimney rising at the center of the high end of the roof. The purlins run laterally across the rafters and their tails are exposed. The top of this section is clad in weathered cypress planks arranged vertically with planks of the same size acting as battens. The south elevation's roof slopes to the south at a lesser pitch than the north section's roof and is clad in treated weatherboard siding of weathered cypress. The south roof's rafters run perpendicular to the north section and the rafter tails are also exposed. There is no gutter or fascia, and the roofs overhang the walls substantially. The roofs are clad in cedar shingles. The concrete foundation is faced with rough-faced local stone on the north elevation and is finished smooth on the other three sides. The window openings on the house do not have defined exterior sills.

The north elevation is divided into three window bays (photograph 1 and figure 5). Between each bay and at the ends, cedar diagonal supports project from the stone piers below to support a sloped redwood trellis grid that runs the length of the wall. The grid is supported by paired beams at each post. Lateral joists support narrow purlins extending outward from the wall. The two leftmost (east) bays consist of a grid of nine Pella single-pane windows at the lower level centered under six windows. The center rows in these grids consist of operable, pivoting sash. The rightmost (west) bay consists of a grid of six windows at the lower level centered under a group of four windows in the kitchen. In this bay, the lower rows consist of operable windows.

The east elevation shows the contrast between the two types of siding on the house (photograph 5). The right (north) bay is arranged with an entrance to the left of an opening containing three single-pane windows arranged vertically. The entrance contains a wooden replacement door behind a wooden storm door. A grid of six windows under a large single fixed sash whose shape follows the slope of the roof is centered above. The left (south) bay contains an opening with two windows arranged vertically at the main level above a single-pane metal window on the lower level. Siding on this elevation is marked by small metal patches covering damage caused by woodpeckers.

The south elevation shows the clerestory formed on the south wall between the two roof levels (photograph 2). At left (west) are a pair and a single single-pane window. To the right are three pairs of the same windows. The wall plane is clad in the same siding as the rest of the north section. On the southern section, three groups of four Pella windows are spaced symmetrically. The lower rows contain operable windows. There is one opening on the lower level at right (east) containing a single-pane metal window.

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On the west elevation at the south is a gabled porch (photograph 3). Three cedar posts on stone footings support an open-ended roof structure with ridge beam and exposed rafter tails. The roof is clad in cedar shingles. The porch is placed to extend about five feet south of the house. Underneath, the ground is paved with rough stones found on site in Stonebrook Forest and placed by the owners. To the left (north), the porch roof connects to a shed roof over the entrance supported on the north by a cedar post resting on the massive stone step at the entrance (photograph 4). The entrance consists of a door opening with a sidelight of five windows at its left. The opening carries a fifteen-panel oak door behind an aluminum storm door. To the right of the entrance is an opening with two windows placed vertically. To the left of the entrance are two openings containing double windows on the main level and paired double windows to the right of an entrance on the lower level. The lower level entrance has an aluminum storm door hung in front of an original wooden panel door.

Interior

The entrance to Stonebrook leads into a 5'8" x 5'0" foyer with 7' ceiling height, the same height as the hall behind the foyer (see figure 1). At the entrance, the floor is composed of irregularly-shaped stones laid in mortar. The rest of the floor consists of random-width red oak shipdeck flooring. The walls of the hall are lined with 12" knotty pine paneling and the ceiling is drywall. There are simple one-part wooden baseboards, which have rounded shoes, and door frames with beveled edges, and an ogee crown molding. Midway down the hall on the north wall, the back of the living room fireplace is clad in stone. Openings have smooth-faced wooden doors with louvered sections at top and bottom. All woodwork is varnished and polished. The hall leads to three bedrooms with closets, two hall closets and a bathroom on the north side of the hall. The bedrooms have painted millwork. The bedroom windows have hinged shutters of painted wood around stained glass that can be drawn over the upper sash. The bathroom has a 16' ceiling that extends up to the sloped roof. The walls are clad in Waverly wallpaper and the ceiling consists of the varnished, exposed roof deck boards, rafters and beams. The wallpaper displays illustrations from botanical books. Because of the wallpaper, there is no shower. The bathroom has a clerestory window.

To the left of the entrance is the doorway to the kitchen, which carries a half-sized louvered panel on posts with decorated ends. The kitchen's paneling-clad walls do not extend to the 16' ceiling, so it shares a spatial volume with the living room. The continuous ceiling consists of the exposed roof deck boards and rafters. The kitchen has the ship-deck flooring. There is a pantry with an angled wall (containing a doorway with full door) in the southeast corner of the room. The kitchen has original birch upper and lower cabinets. The wall between the kitchen and living room is broken by a door opening and a wide opening where the dining table is placed (photograph 11). The table is a picnic-style table of redwood planks cantilevered from the walls

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and also supported by a rough cedar corner post. The post comes from a small tree found on site. Above the table is a three-shelf cupboard open on both sides. Two louvered doors in the opening allow for the table area to be closed off from the living room.

The 18' by 32' living room has 18 windows that let in a large amount of natural light (photograph 7 and figure 7). The windows have simple wooden frames. The room has red oak random-width shipdeck flooring and pine paneling on the walls. Diagonal braces run to the south wall from the easternmost beam and the beam at the living room/kitchen divide. The south wall has a doorway to the hall to the right (west) of built-in wooden book cases. Above, under the clerestory, a collection of 25 violins is mounted to the wall. Also there is an air vent in the shape of a violin silhouette on this wall. In the southwest corner of the room is the chamfered stone-clad fireplace. The fireplace body is recessed on a base and topped by a wooden shelf. The flue then recedes into the wall behind paneling. The irregular stones were found on site and are set in an uneven bond. In the northeast corner is the spiral staircase to the lower level, surrounded by a four-sided, open pine knee wall. The staircase's center post is a rough part of a cedar tree cut on site during construction, with red oak treads fit into notches in the post (photograph 9).

The staircase to the lower level opens onto an 18' by 31' family room lit by 21 windows (see figure 2). The stone piers between the window bays are exposed, and the windows are framed simply with wood. The wooden baseboards and door surrounds are also simple single-part pieces. The east wall is paneled with the same pine paneling as the upstairs, and the other walls are drywall with a wooden molding at the ceiling. The floor is covered with composite tile. In the southwest corner of the room is the stone-faced chamfered side of the fireplace. A wooden shelf runs across the fireplace above the opening. A doorway with an unpainted pair of louvered doors at west leads to the laboratory room, now used as an office. Through the office, there is a second bathroom and a laundry. Another doorway at the south leads to the unfinished basement section.

Tree House

Slightly downhill and to the southwest of Stonebrook is the "Tree House," a garage and recreational building (photograph 6). The one-story building is supported by frame walls anchored to four wooden corner posts on stone footings. These walls are clad in treated vertical cedar plank siding similar to that used on northern section of Stonebrook. On the east and west elevations near the north side are six-sided openings with diagonal braces inside. On the north elevation is a wide garage opening without doors. An angled bridge with ramp approach on the east connects the top level with the hill slope. The north wall of the bridge has the same siding as the Tree House, and the south wall consists of open framing. The upper level has a cedar plank deck concealed behind the walls. The south wall of the upper level consists of open framing.

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Stonebrook
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Integrity

Overall, Stonebrook strongly retains integrity of location, setting, materials, feeling, workmanship and association and reflects its historic appearance. The only notable alterations to Stonebrook have been the removal of the entrance door of the lower level on the east elevation and replacement of the gravel and stone roof with wooden shingles. These changes have not had a substantial impact on the character of the house. Although non-contributing, the later Tree House is complementary in design and materials to Stonebrook. Stonebrook has a remarkable degree of architectural integrity for a property of its age.

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Stonebrook
Jefferson County, Missouri

Summary

Stonebrook in Jefferson County, Missouri is locally significant under National Register Criterion C for Architecture as an excellent, unique work by St. Louis architect Harris Armstrong. Armstrong (1899-1973), whose reputation as a master of Modern architecture is well-established nationally, designed the house for Kemps and Eva Kirkpatrick. Due to the compact size, limited budget and design economy, Stonebrook was a singular achievement for the master architect although its design principals are found in his larger, more costly residential designs. Construction of the Modern Movement home, built on nearly 16 acres of the wildflower and wildlife preserve Stonebrook Forest, was completed in 1959. The 42' by 42' house consists of two levels, one of which is the basement exposed on one side of a slope. The main level features two frame sections clad in contrasting treated wooden siding with different levels and directions of roof slopes. The north side has the taller northward slope, with expansive fenestration under a cantilevered wooden trellis. The lower level on this is stone-faced. The other sides have less fenestration to provide privacy to the kitchen and bedrooms. There is an open gabled porch at the west that was originally supposed to be a carport. The interior has extensive wooden paneling, shipdeck floors on the main level and a very compact layout.

Overall, Stonebrook is a very simple wooden house evocative of rural Swiss and Swedish residences. The house departs from Armstrong's documented body of Modern residential designs in size as well as extent of owner involvement in design and construction. The Kirkpatricks had purchased the land to protect Stonebrook Forest and needed to live on the property for financial reasons. Their limited budget of \$20,000 was first rebuffed by the great architect but quickly seized as a challenge. Stonebrook is a rare example of Armstrong's work using such a modest budget and scale, but shows the same deliberate attention to design and sensitivity to site as his larger residential designs. The period of significance is 1958-9, date of construction of Stonebrook. A secondary structure on the property from 1982 known as the Tree House is non-contributing.

Harris Armstrong (1899-1973)

Born in Edwardsville, Illinois April 1899, Harris Armstrong was the eldest son of a tobacco merchant. Exhibiting artistic tendencies, he struggled with dyslexia and never completed high school. He joined the Army during World War I. In the 1920s he apprenticed with respected St. Louis architects George Brueggeman, LaBeaume & Klein and Maritz & Young. Formal studies were limited to night school at Washington University and a year at Ohio State University as a "special student" where he earned a Beaux Arts Institute award.

In 1930, Armstrong apprenticed briefly for Raymond Hood, architect of Rockefeller Center. His work advanced dramatically in 1935 with the Shanley Building in Clayton (NR 9/20/1982) and

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Cori Residence in Glendale (NR 10/02/1986), both in St. Louis County, which featured white geometrical abstraction of the International Style. The Shanley Building was honored at the International Exposition of the Technical Arts in France (1937).¹

His designs reflect combined influences of Frank Lloyd Wright, European modernism and traditional American building practices. As the acknowledged pioneer St. Louis Modern Movement architect, Armstrong had more publications, awards and influence than others.² In 1946, his high-rise headquarters for the American Stove Company (the Magic Chef Building) incorporated innovative natural lighting techniques and featured an integral ceiling sculpture by Japanese-American sculptor Isamu Noguchi.

Armstrong's work expanded to a larger scale nationally and internationally. Federal government projects included the U.S. Consulate in Basra, Iraq (1957) and the GSA Building in Kansas City (1966). He collaborated with Hellmuth, Obata, & Kassabaum on the Plaza Square Apartments (1961; NR 7/12/2007) in downtown St. Louis. Armstrong became a Fellow of the American Institute of Architects in 1955. Major commercial projects included engineering and manufacturing facilities for McDonnell Aircraft Corporation (1955-58) and Moog Servocontrols (1962-67). He served as St. Louis Chapter AIA President and taught design at Yale and Washington Universities. Armstrong died of a heart attack in December 1973.

The Residential Architecture of Harris Armstrong

The aesthetic compositions of Armstrong's residences were often picturesque and irregular while following a modernist approach to simplicity of structure and form. For example, his Cori Residence of 1935 (Glendale, Missouri) has an irregular cubist form that is asymmetrical in its massing. Armstrong typically employed a functional zoning of spaces to determine their overall massing and organization. He sometimes used an H-shaped plan where the central bar contained the entry hall wings dividing the public and private sections of the house. The entry was most often a well-defined space with generous natural lighting offering a clear sense of the home's layout for visitors. Where insufficient space was available for such a logical, dispersed layout, he would fold this plan from back in upon itself when necessary creating multistory, split-levels and ranches configured to offer the privacy and logical circulation of the H-shape.

The public spaces of the house (living room, dining room and entry hall) were typically grouped together using an open plan with free flowing space allowing for unimpeded circulation. The

¹ Esley Hamilton, *National Register of Historic Places Inventory Form: Shanley Building* (Washington, D.C.: U.S. Department of the Interior, 1982). p. 8.1.

² Carolyn H. Toft and Michael R. Allen, *National Register of Historic Places Inventory Form: Plaza Square Apartments Historic District* (Washington, D.C.: U.S. Department of the Interior, 2007), p. 8.29.

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Stonebrook
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kitchen and breakfast areas were usually adjacent to, but separate from, the main public zone. The breakfast area was often defined by an articulated separation between the dining room and kitchen which allowed for flexibility of use at various times of day. Generally, these areas would remain open for daily use, but featured folding or sliding doors which would allow for greater privacy as well as allowing the breakfast area to function as a serving zone during formal occasions.

Armstrong used natural materials such as stone, brick and wood for the primary structure and enclosure for residences. These elements were typically layered in a logical manner based upon structural logic and necessity. When budgets were limited, one material would serve as both structure and enclosure, resulting in homes that were either all brick or all wood. These monolithic structures were typically of a simple design and therefore easier to build due to a minimal number of joints between dissimilar materials. Armstrong's Geist Residence of 1950 (Oakland, Missouri) was an example with a fully wood clad exterior.

More elaborate homes with greater budgets allowed for a stratified approach where a few carefully chosen materials would economically and rationally establish the enclosure. In these cases, stone was typically used as a foundation mediating the relationship of the structure to the land. Stone established a datum under an exposed timber frame with wood siding infill. In addition free-standing solid masonry bearing walls of stone or brick would be deployed to separate exterior areas for visual and functional privacy.

The Stockstrom Residence of 1959 (Sunset Hills, Missouri; figure 9) was typical of his large sprawling ranch homes with masses of stone, expressed timber frame and wood infill siding. These more complex, elaborate designs used a clearly defined hierarchy of materials establishing a language of forms and relationships based upon each element's function. Logic, economy and functional necessity formed the consistent basis for material selection.

Whenever possible, Armstrong used carports rather than garages to accomplish several ends. Eliminating the garage in favor of the attached carport saved money and materials. They also provided the owners an opportunity to display their pride in their automobiles as his projects were typically located in suburban neighborhoods. Armstrong's designs were always thoughtfully integrated with the surrounding landscape whether natural or urban. The form and materials chosen for a given structure would invariably distinguish it physically and visually from its context. His structures were always clear human interventions into an existing setting, rather than being designed to merge into the natural or built landscape.

His entries often featured a cantilevered plane above the door offering protection from the elements, shade from the sun, a welcoming feeling as well as an air of mystery related to the floating horizontal element. The Stockstrom Residence and Armstrong Residence III of 1951

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Stonebrook
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(Oakland, Missouri) feature strident projecting wood canopies. Some of these extended canopies were supported upon natural, roughly formed wooden columns as present at the Philips Residence of 1955 (Columbia, Missouri). In other cases, the supports were formed in geometric, abstract shapes like the wooden cylindrical columns of the Graham Residence or squared posts of the Daylight Research Residence of 1954 (Ann Arbor, Michigan; figure 10).

Armstrong sometimes employed a focused symbolic decorative element at the main entry as a visual signifier and thematic element. Examples include the brick guardian figure built in the parapet above the entry at the Cori Residence, the abstractly carved wooden totem-like column adjacent to the entry of the Graham Residence of 1941 (St. Louis County, Missouri; figure 8) and the heavily carved wooden door with Native American derived graphics in The Rockpile of 1945 (DeSoto, Missouri).

Armstrong kept functional areas such as bathrooms, stairs and closets compact and minimal. To compensate for limited floor space, skylights brighten these more confined spaces. Landscaping was always an integral aspect of Armstrong's planning and design. Built-in brick planters, climbing vines and interior winter gardens are common features of many Armstrong homes.

Stonebrook Forest and the Kirkpatricks

Before Kemps and Eva Kirkpatrick purchased their part of Stonebrook Forest, the land was owned by naturalists Vince and Rebecca Gilliam of St. Louis County. For 25 years, Rebecca Gilliam served as editor of *Garden Life*, which was published by the St. Louis Horticultural Society. In 1939, the Gilliams sought to find a scenic rural location for a Girl Scout camp, and their search led them to Stonebrook Forest. Named for a water feature, Stonebrook Forest was ideal for the camp as well as significant for its horticulture. According to Eva Kirkpatrick:

When the glaciers moved down from the north to northeast across the American continent during the Ice Age, there were two places left undisturbed – the southern Alleghenies and the Missouri Ozarks. Geological maps show glaciers stopped near Rock Creek Road in Jefferson County, eight miles north of Stonebrook Forest.³

Because of the passage of the glaciers, plants uprooted by the flow strived to survive ahead of it. Many of these plants, including the reindeer moss and walking fern, are still plentiful at Stonebrook Forest along with a majority of all wildflower species found in Missouri.

³ Eva C. Kirkpatrick, *Stonebrook*. (Unpublished manuscript). p. 2

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Not only did the Gilliams wish to set up the Girl Scout camp at Stonebrook Forest, but also they wished to preserve the wildflowers from theft and destruction. By the end of 1939, the Gilliams had purchased 100 acres of Stonebrook Forest from Louis Kohler, son of the homesteader who first owned the land. Later Helen Hull mentioned Stonebrook Forest in her 1952 book *Wildflowers in Your Garden*. Hull chose Stonebrook Forest as her example of the most beautiful wildflower preserve in Missouri, which certainly elevated recognition of the land.⁴

Around this time, the Gilliams were acquainted with a couple from Kirkwood, Kems and Eva Kirkpatrick. Kems Kirkpatrick was a pharmacist and Eva Kirkpatrick was a medical researcher with a pre-medical degree from Washington University. The Kirkpatricks volunteered for the Missouri Conservation Department and the Audubon Society to care for injured owls, hawks, eagles and other birds.⁵ The Kirkpatricks were also interested in wildflowers and protecting Missouri wildlife and wildflower habitats. In need of a suitable location for release of the birds under their care, the Kirkpatricks purchased nearly 16 acres of Stonebrook Forest from the Gilliams in 1956.

The Kirkpatricks did not have the means to maintain a residence separate from their new land, and soon after purchase decided to build a house there. Persistence would lead to the involvement of Harris Armstrong. In 1957, Eva Kirkpatrick toured Armstrong's Stockstrom House and, enthralled with its modern form, decided that she would like to have Armstrong design the house at Stonebrook Forest. The Kirkpatricks arranged to meet with the famous architect, who had lived and worked in Kirkwood since 1938. The couple explained their circumstances and their likely \$20,000 budget to an architect whose residential portfolio included no houses even close to the cost range offered by the Kirkpatricks. In her manuscript on Stonebrook, Eva Kirkpatrick writes that although Armstrong attempted to rebuff the couple, he was impressed with the site and with their work with birds, which he had read about in the newspaper.

During discussion of the Stockstrom House in St. Louis County, recently published in *House Beautiful*, Armstrong asked the Kirkpatricks if they realized that such a house could cost \$100,000 to build. Kems Kirkpatrick countered that the architect could "give us a watered down version for less."⁶ Armstrong pondered the challenge, and told the couple that if they had time they could do construction work themselves or if they had money they could get a larger house – but the busy Kirkpatricks seemed to have neither. He then asked the couple what they wanted in a house, and proceeded to nearly execute the design on the spot during conversation.

⁴ Ibid. p. 3.

⁵ Ibid. p. 3.

⁶ Ibid. p. 9.

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Remarkably, Armstrong's sketch during the first meeting is very close to the final plan for Stonebrook.

Armstrong asked the Kirkpatricks how many rooms they desired, what finishes they wanted and such. He inquired about their hobbies and interests, and gathered details such as their need for a bird laboratory, storage for a 4,000-book library and a collection of 25 violins. These details were later supplied in a one-page summary memorandum to the architect. With a road to the Gilliam's cabin and electric lines already on the site, utility and road costs were smaller. Eva Kirkpatrick had already priced the cost of a well at \$1,000. Armstrong took in the information, and then abruptly told the couple that "I don't design houses under \$60,000."⁷ Then he stated that he was going to take on the project regardless, and showed the Kirkpatricks a pencil sketch of the house. Armstrong joked that "let's say, it's for the birds" and later would refer to Stonebrook as the "Baby House" to the Stockstroms' "Mother House."⁸ On February 26, 1958, Armstrong signed an agreement with the Kirkpatricks to prepare plans for the house at a sum not to exceed \$500.

Building Stonebrook

After its details were refined in subsequent drawings, Stonebrook matched the Kirkpatricks' needs and Armstrong's imagination and acumen. Stonebrook would be no miniature Stockstrom House, but rather a unique work of spatial economy by a master architect used to working on a larger, grander scale. Armstrong and the Kirkpatricks collaborated heavily on the design in order to accommodate the couple's financial ability and well-defined desires for their lifetime house. The extent of collaboration was unusual for Modern Movement houses of the time. Armstrong visited Stonebrook Forest with the Kirkpatricks and, according to Eva Kirkpatrick, selected the site for the house on intuition. Harris Armstrong was convinced that he had found a site free of large stones, quite unusual in the Ozark foothills. The architect was proven right when excavation in summer 1958 turned up few stones.⁹ Armstrong embraced the slope of a major hill, which allowed for the lower level to have a well-lit living area as well as a back space in the hill for laundry and storage.

Stonebrook's design showed Armstrong's intuitive, non-dogmatic grasp of Modern Movement treatment of the small house and the natural character of the site itself.¹⁰ Stonebrook utilized a square plan of 42' by 42', making use of both the lower and main levels for living space. The

⁷ Ibid. p. 10

⁸ Ibid. p. 11.

⁹ Eva C. Kirkpatrick interviewed by Michael R. Allen, 14 June 2010.

¹⁰ Harris Armstrong, *A House for R.K. Kirkpatrick: Antonia, Missouri*. Drawings dated 1 April 1958. (Ballwin, Missouri: Collection of Eva C. Kirkpatrick.)

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basement was concrete but faced in stone found on site on the fully-exposed north side, and the house had both vertical and horizontal weathered cypress siding. The siding showed Armstrong's ability to express necessary building materials aesthetically. The exterior cladding was simple and appropriate to the wooded, rocky site, but provided differentiation to break up the square box shape. The house was divided roughly into two parts corresponding to the public and private spaces, with a split roof of two levels with slopes in different directions. The north side, with more light in its monumental fenestration that provided expansive shaded views, housed the living room and kitchen under 16' sloped ceilings, and was clad in vertical siding. The south side housed the hall and three bedrooms, and had more traditional weatherboard siding and limited fenestration. The different roof levels allowed Armstrong to light the living room and kitchen further with a clerestory on the south side. The roofs were clad in gravel and large flat stones found on site by the Kirkpatricks. A simple attached wooden structure on the west was supposed to be a carport, but the site slope posed a major problem in inclement weather. The carport was repurposed as a porch after construction of Stonebrook.

The sloping site also provided Stonebrook with a dramatic presence far out of proportion to its size. Armstrong seized that presence, and articulated the north face – the side on the down slope of the hill – with three bays of grids of modern wooden Pella single-pane windows. Above, a simple redwood trellis supported by three diagonal supports extending from the house provided shade as well as decoration. Armstrong placed another major bay of windows on the living room's east end, but gave the other rooms of the house fewer windows for greater privacy. The architect placed the main entrance off of the carport, rather plainly. Inside of the entrance, a visitor was placed on a rough stone floor in the long hall, with a doorway at left leading to the kitchen. Separated from the kitchen by a wall that did not extend up to the ceiling was the spacious living room. The progression of spaces started in the dimly-lit, rock-floored foyer and low-ceilinged hall led toward more light, warmth and space in the kitchen and living rooms. This sequence suggests the passage of seasons and other natural cycles. Armstrong left the roof deck boards, rafters and beams exposed in the kitchen/living area, clad the walls in 12" pine paneling and specified an oak shipdeck floor. The wood finishes provided warmth and simplicity: each piece of wood served a function, an act that saved costs. In the center of the room in the floor was an electric outlet and metal hook on the room's center beam. These have allowed the Kirkpatricks to place a large Christmas tree in the living room each winter.

Inside of the living room in opposite corners were major features, one descending through the floor and the other ascending to the ceiling. In the southwest corner was a chamfered fireplace that rose halfway up the wall and was faced with stone that the Kirkpatricks gathered on site. This fireplace had a counterpart immediately underneath in the less formal room on the lower level. The Kirkpatricks assisted the mason in building both fireplaces. In the northeast corner, Armstrong placed the only staircase. To save space and money, he designed an open spiral staircase. Again, however, he looked for a way to express the site's nature, and selected a tree

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trunk on site to serve as the post, in which oak treads were joined. The staircase originally was open with rails on the walls, but the presence of children led the Kirkpatricks to add a partially open balustrade for a shield. On the wall opposite the staircase, Armstrong provided built-in bookcases and planned permanent installation of the violin collection on the only tall, uninterrupted surface of the home.

While much of Stonebrook's space was finished very economically, Armstrong included thoughtfully designed amenities throughout. The kitchen features a wide opening with louvered doors framing a built-in picnic-style table and open cupboard above. The built-in table saves space and adds an unusual detail. Down the hall, Armstrong had the rear of the fireplace exposed and stone-clad to disrupt the monotonous corridor and suggest the presence of the expansive living room on the other side. The unusually tall bathroom is inside of the northern section and has a 16' ceiling and clerestory window. Armstrong chose the bathroom's botanical wallpaper, based on illustrations in a book in the Kirkpatricks' library, to honor Stonebrook's wildflowers. Downstairs, the living room features stone-clad piers between the window bays on the interior. Overall, Armstrong made every effort to combine economy and deliberate design.

Although of a smaller size and budget than Armstrong's other works, Stonebrook employs Armstrong's essential residential design principles for Modern homes. The use of stone on the foundation and unpainted wood for siding are typical of Armstrong's work in this period, as is the emphasis on natural light and sun screening built into the building. Like other residences that Armstrong designed in the 1940s and 1950s, Stonebrook has a prominent symbolic decorative element in the north side trellis to visually connect the house to the sky above. Furthermore, Stonebrook originally was to have a carport at its entrance, which sheltered vehicles in a straightforward manner. Stonebrook also articulated Armstrong's interior design principles, with bedrooms, bathroom and hall minimized to provide more space to the open kitchen and living area. Although there was no formal dining area, the built-in dining table in the kitchen with its folding door dividers was in keeping with the treatment of breakfast areas in his larger houses. The modest element set a convivial, informal tone for visitors to the house.

Armstrong and the Kirkpatricks described Stonebrook as having much in common with Swiss or Swedish rural houses.¹¹ Yet there also are key similarities to small houses built in St. Louis County in the 1950s that employed Frank Lloyd Wright's Usonian design principles. For instance, the Harry Hammerman House (NR 3/20/2008), designed and built by its namesake, makes use of a prominent sloped roof over an open living space, placement of bedrooms in a lower-ceilinged private space, strongly contrasting fenestration between public and private spaces, use of building elements to provide sun screening, built-in furniture and exposed

¹¹ Eva C. Kirkpatrick interviewed by Michael R. Allen, 14 June 2010.

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structural elements. Such economy was popularized by Wright and fit well with the Modern Movement's emphasis on direct expression of form and material. However, Stonebrook diverges from its peers in several ways. With over 1,700 square feet on each level, the dimensions are far more spacious than some of the compact Modern houses built in the 1950s. Armstrong did not embrace extensive use of mass-made materials, as did Hammerman and others, but saved money through unique specifications of commonly used natural materials like owner-harvested stone and planing-mill lumber.

Armstrong's sensitivity to the site gives Stonebrook the clear mark of this master architect. Many Modern houses in St. Louis avoided grading or major disruption of site features, but few brought the indoors and outdoors into such symbiotic harmony. At Stonebrook, Armstrong placed the house in a site he selected intuitively so as to not greatly disrupt the overall setting. Nonetheless, the site emphasizes the intervention of the residence in Stonebrook Forest. Armstrong designed the house to become part of Stonebrook Forest through the use of structural and symbolic elements of the setting in the architectural design. Materials brought to site, like the oak and cypress lumber, were largely used fully exposed – no concrete or wood was painted – to showcase natural beauty. As a result, the house is as fully Modern as it is fully natural. Many Modern designers attempted such balance with small houses around St. Louis, but few achieved anything on par with Stonebrook. Furthermore, at Stonebrook Armstrong achieved an honesty of structural expression that was central to the principals of Modern Movement architecture. Armstrong himself would never again undertake a "house under \$60,000" but Stonebrook shows that his great talent was well-suited for such a constraint. Upon completion, construction cost less than \$20,000. Armstrong's embrace of the ecology of Stonebrook Forest was the result of an unusual collaboration with Kemps and Eva Kirkpatrick.

The Kirkpatricks moved into Stonebrook on April 15, 1959. The fireplaces were yet to be built, and Eva Kirkpatrick remembers having to keep her four year-old son away from the triangular opening in the living room. Today, Stonebrook remains under the ownership of Eva C. Kirkpatrick. There have been very few changes to the house and property. One addition is the Tree House, built in 1982-3 and designed by Ty Trueblood. Trueblood's design of an open garage with observation deck above is sensitive to Stonebrook's design and uses the same vertical siding, but it is not architecturally significant. Besides the change of one door and the replacement of the roof material, no notable alterations have occurred to Stonebrook.

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Stonebrook
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Boundary Description

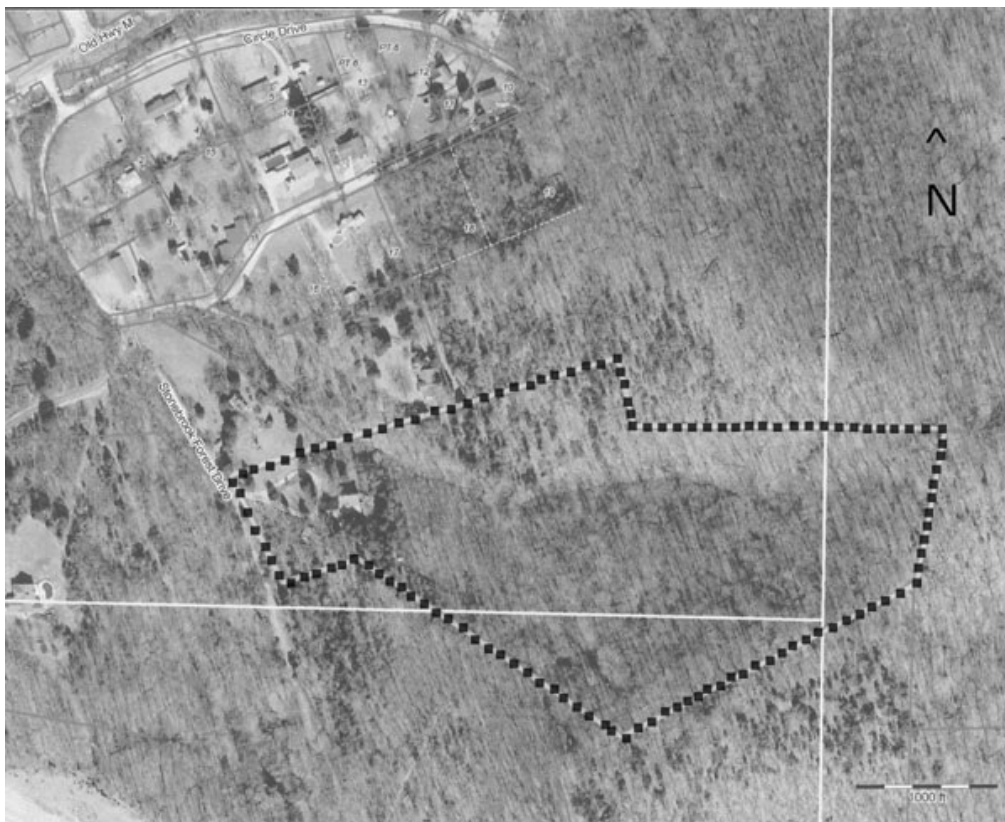
The nominated site is a 15.86-acre area composed of three parcels located in Fractional Section 21, Township 42 North, Range 5 East of Jefferson County, Missouri. The nominated site is indicated by a dashed line on the accompanying map entitled "Stonebrook Boundary Map."

Boundary Justification

The boundary includes all of the land historically associated with Stonebrook, including the house and "tree house" as well as the surrounding grounds of the wildflower preserve purchased by Kemps and Eva Kirkpatrick in 1957.

Stonebrook Boundary Map

Source: Office of the Assessor, Jefferson County, Missouri.



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Photographs

Unless otherwise indicated, the following is true for all photographs submitted with this nomination:

Stonebrook
3511 Stonebrook Forest
Jefferson County, Missouri
Photographer: Michael R. Allen
June 2010
Digital source files in the collection of the Preservation Research Office.

The descriptions of each photograph number are:

1. View of the north elevation, looking southeast.
2. View of the west and south elevations, looking northeast.
3. View of the porch, looking northeast.
4. View of the entrance on the west elevation, looking northeast.
5. View of the east elevation looking northwest.
6. View of the garage/tree house looking southwest.
7. View inside of the living room looking southeast.
8. View inside of the living room looking west.
9. View of the staircase taken on the lower level.
10. View of the fireplace on the lower level.
11. View of the dining table and opening between kitchen and living room.

Figures

1. First floor plan for Stonebrook as drawn by Harris Armstrong.
2. First floor plan for Stonebrook as drawn by Harris Armstrong.
3. The west elevation as drawn by Harris Armstrong.
4. One sketch of Stonebrook drawn by Harris Armstrong at first meeting with the Kirkpatricks.
5. View of Stonebrook from the east taken in January 1960.
6. View of Stonebrook from the west taken during construction in April 1959.
7. View of Stonebrook from the northwest taken during construction in April 1959.
8. Graham Residence by Harris Armstrong, 1941.
9. Stockstrom Residence by Harris Armstrong, 1949.
10. Boyd Daylight Research Residence by Harris Armstrong, 1954.

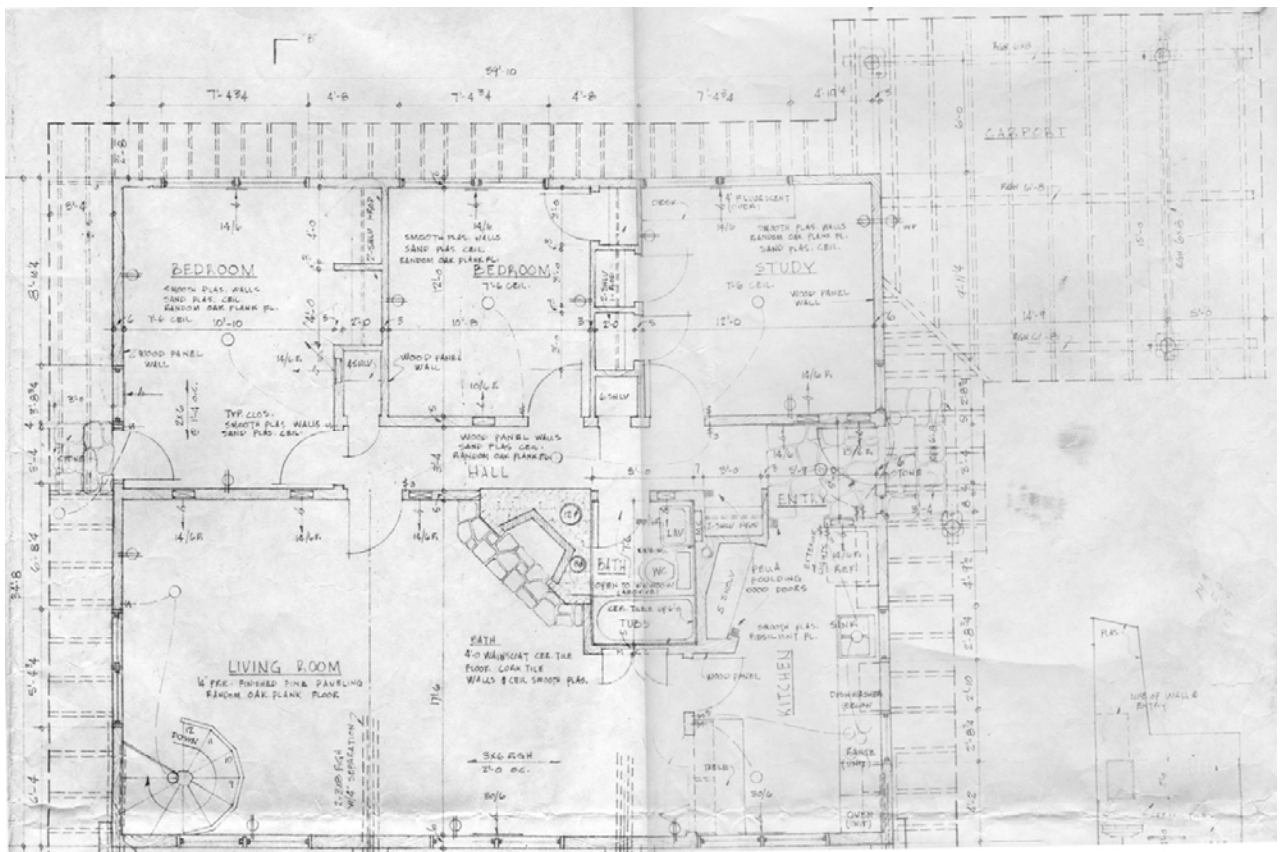
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Stonebrook
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Figure 1: Upper level plan for Stonebrook as drawn by Harris Armstrong. (Collection of Eva C. Kirkpatrick.)



Stonebrook
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Hand-drawn architectural floor plan of a building, likely a school or institutional structure, showing various rooms and structural details. The plan includes a large 'FAMILY ROOM' at the bottom left, a 'SHOP' at the bottom right, and an 'UNEXCAVATED' area at the top. Key features include a central staircase labeled 'MULLER 202-1-160-55', a 'PERSONAL ROOM' at the top right, and several smaller rooms and corridors. Structural elements like '2'x8 FTG. & SONE PIER', '2'x8'x8' CONC. FOOTING', and '4'x8' PIER' are noted. Dimensions and room numbers (e.g., 24x30, 14x24, 12x24) are provided throughout. The drawing is oriented with North at the top, indicated by a compass rose.

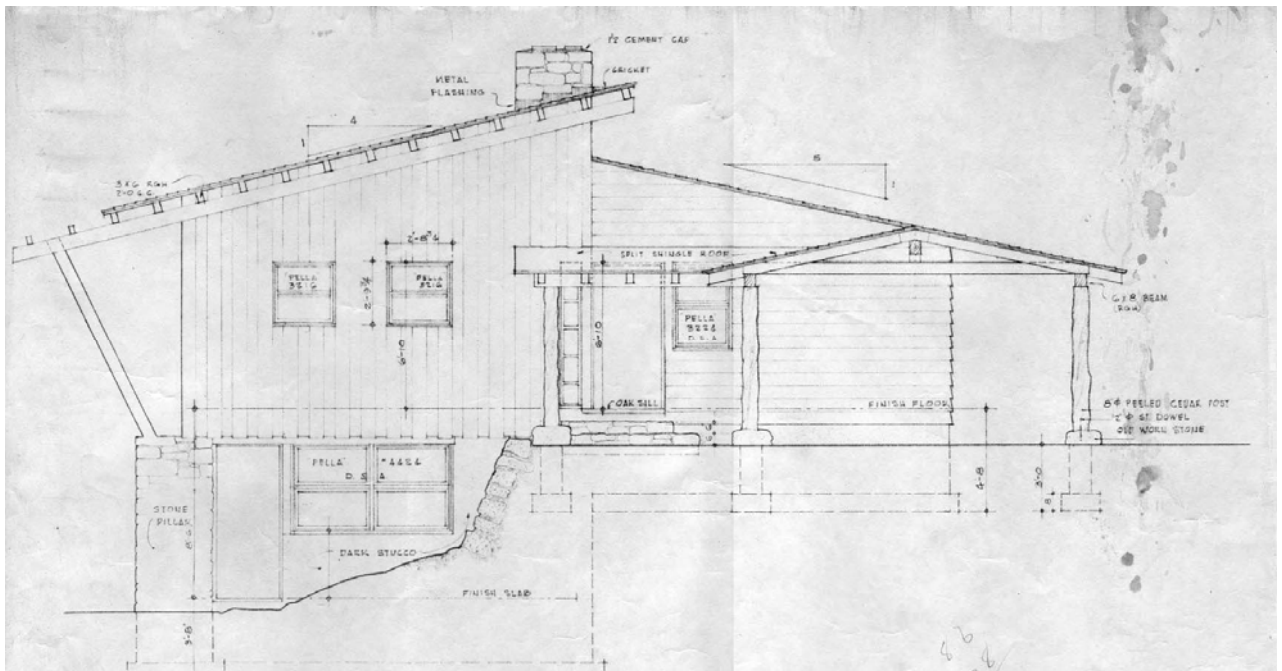
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Figure 3: The west elevation as drawn by Harris Armstrong. (Collection of Eva C. Kirkpatrick.)



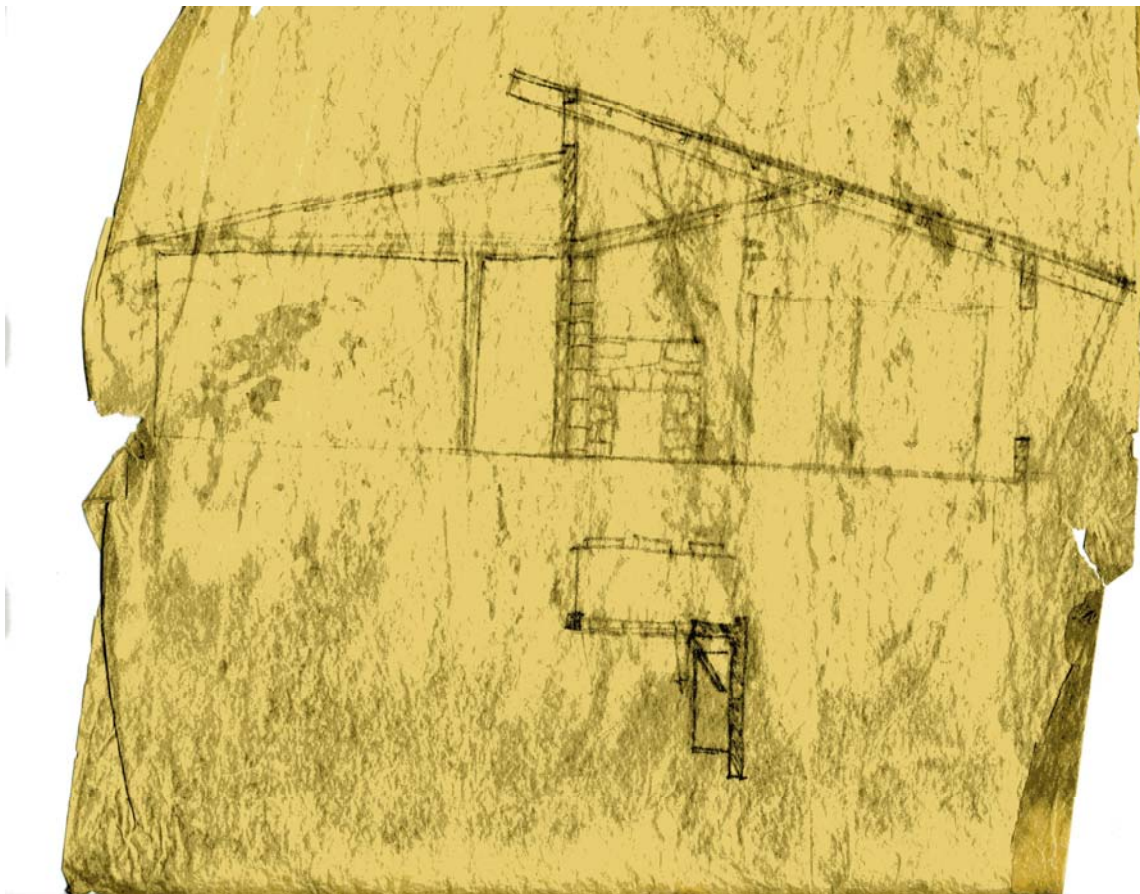
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Figure 4: One sketch of Stonebrook drawn by Harris Armstrong at first meeting with the Kirkpatricks. (Collection of Eva C. Kirkpatrick.)



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Figure 5: View of Stonebrook from the east taken in January 1960. (Collection of Eva C. Kirkpatrick.)



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Figure 6: View of Stonebrook from the west taken during construction in April 1959. (Collection of Eva C. Kirkpatrick.)



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**Figure 7: View of Stonebrook from the northwest taken during construction in April 1959.
(Collection of Eva C. Kirkpatrick.)**



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Figure 8: Graham Residence by Harris Armstrong, 1941. Location: 4 Jamestown Acres, Saint Louis County, Missouri. Photograph courtesy of the Harris Armstrong Archives, Special Collections, Washington University in St. Louis.



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Figure 9: Stockstrom Residence by Harris Armstrong, 1949. Location: 13290 Maple Drive, Sunset Hills, Missouri. Landscape Architect: Thomas Church. (Photograph courtesy of the Harris Armstrong Archives, Special Collections, Washington University in St. Louis.)



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Figure 10: Boyd Daylight Research Residence by Harris Armstrong, 1954. Location: Woodlawn Drive, Ann Arbor, Michigan. (Photograph courtesy of the Harris Armstrong Archives, Special Collections, Washington University in St. Louis.)



Stonebrook
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Zone 15

A	721	620	4248	730
B	721	880	4248	580
C	722	120	4248	650
D	722	150	4248	810

